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GUTZKOW UND DIE UNIVERSITAET SEINER ZEIT

Ein dickes Buch könnte man zusammenstellen von Zitaten, Aufsätzen und ganzen Werken, wo sich Gutzkow mit dem Problem "Wissenschaft," "Universität" und "Erziehung" befasst hat.

Gutzkow war von Natur Pädagoge, Erzieher. Der wahre Pädagoge sieht die Schäden der Welt und ist des Glaubens, dass Erziehung Abhülfe schaffen kann. In diesem Glauben ist er ja nun nicht gerade unter den schlechtesten der Menschen, wie Jesus, wie ein Lessing und Herder beweisen. Als solcher ist er aber stets zweckbewusst, und muss es sein: er erzieht zu etwas, sei es nun zum christlichen Menschen oder zur Humanität oder sei es zur sich selbst-disziplinierenden Demokratie, welche Unterordnung und Führerschaft zugleich in jedem Einzelnen erfordert. Dieser pädagogische Trieb hat ihm in den Augen der Aestheten und Kritiker in künstlerischer Hinsicht oft geschadet. Die Frage ist nur die: genügen die Kriterien der Kritiker zur Lösung der grossen Probleme der Menschheit? Was haben sie selber konkret zum Fortschritt der Menschheit und zum Frieden der Welt beigetragen? Sind sie überhaupt im stande, so wie sie sind, das zu tun? Cassandra spielte auch eine recht klägliche Rolle, als noch alles *in dulci júbilo* stand. Das Bild änderte sich aber, als Troja in Asche lag; leider waren dann die überheblichen Spötter zerstoßen wie die Spreu vor dem Wind.

Wir sehen ja jetzt wiederum in der Völker blutiger Not, wie entbehrlich wir sind. Im höheren Sinne waren wir es nur zu oft, weil wir meistens in Spielmarken zahlen, die in der Völkernot

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keinen Kurs haben. Dagegen eben protestierte und warnte Gutzkow, deswegen ereiferte er sich; er wollte, dass wir mehr seien, was wir auch sein könnten, wenn wir es nur sein wollten. Dann müssten wir aber einen Weitblick haben wie Gutzkow und seinen Mut und müssten bereit sein, uns der Wahrheit zu Liebe aus dem Tempel der Wahrheit hinausjagen zu lassen. Es lag also tief in Gutzkows Natur, dass er in allem, was er schrieb, tat und sagte, in seinen Briefen, Aufsätzen, Reden, Dramen, Novellen und Romanen bessern und erziehen wollte. Es ist unverzeihlich, diese Absicht Gutzkows ohne weiteres mit dem billigen Wort "Tendenz" abzutun und als egoistische Spekulation, als blosse Sensationslüsternheit, als charakterloses Streben nach Erfolg und Geld hinzustellen. Was Bulhaupt von Molière sagt, nämlich "Es ist immer ein Zweck, den Molière in seinen Dichtungen verfolgt, um dessentwillen man den Menschen in ihm doppelt hoch stellen wird," das sollte in vollem Umfange auch von Gutzkow gelten, und das wird es auch, wenn wir nur erst gelernt haben werden, mit besseren Augen zu sehen.

Heute können wir nur sprunghaft die lange Zeit von Gutzkows Schaffen betrachten und ihn nur spärlich zu Worte kommen lassen. Zur allgemeinen Orientation schicken wir voraus, dass das 19. Jahrhundert besonders in Deutschland die Universität zu einer breiten Entwicklung brachte und zwar dank der Katastrophen, welche durch das Eindringen Napoleons über die deutschen Lande hereinbrachen. Ohne diese Katastrophen wären die mutigen Denker nie an die Universitäten Berlin oder Bonn gelangt und mit ihnen ein freier Geist des höheren Wollens. In der schweren Stunde von Preussens bitterster Not musste die cliquenhaft herrschende Mittelmässigkeit beiseite treten und die Bahn geben für die, die der Lage gewachsen waren, und das waren nur die, die sich nicht gescheut hatten zu Märtyrern zu werden für ihre Ueberzeugung, eben die Fichtes und Hegels und ihresgleichen.

Blühte nun die Universität einseits auf als staatliche Gelehrtenakademie und intellektuelles Forscherinstitut, so wurde sie doch bald, nachdem die Napoleonische Gefahr vorüber war, von den Regierungen voller Misstrauen überwacht als möglicher Herd politischer Umtriebe und gewisser in höheren Kreisen unbeliebter und ungewünschter Wahrheiten. Daher passte sich die Gelehrtenwelt immer mehr den bestehenden Verhältnissen an und suchte nur nach "wissenschaftlichen" Wahrheiten, deren Auffinden den Regierenden so gleichgültig war wie der Ursprung

des Mondes. Also man befasste sich hinfort klugerweise nicht mehr mit den Fragen der eigenen Zeit. Seinen persönlichen Stolz fand man dann in einem grossen Wissen und seinem Gelehrtenruhm. Diesen liess man dann auch die ganze Umgebung fühlen; daher die vielen Beschwerden zu jener Zeit über den Dünkel der Gelehrten einerseits und ihren Hochmut den Tagesfragen gegenüber andererseits und auch denen gegenüber, die da wussten, dass jedes Heute sein entsprechendes Morgen zeugt. Mit diesem Dünkel und dieser Indifferenz zur Gegenwart ging dann Hand in Hand ein schroffes und herrisches Wesen gegen die Studenten. Zahlreich sind die Belege dafür und nicht nur aus Gutzkows Werken; selbst Alexander von Humboldt beklagt sich darüber. Auch manche Tagebuchaufzeichnung von deutschen Studenten sowohl wie ausländischen bringt trauriges Zeugnis über diesen Stand der Dinge. Allerdings waren die Studenten auch nicht gerade Muster des Fleisses und der Ordnung, was die Professoren oberflächlich entschuldigen könnte, doch was sie in tieferer Hinsicht, als *Praeceptores Mundi* nicht entschuldigen kann.

Gutzkow berührt alle diese Punkte und wir lassen ihn nunmehr selbst zu Worte kommen. Das Folgende ist seinen "Literarischen Uebersichten" in Lewalds "Europa" entnommen, die er 1836 ein ganzes halbes Jahr lang schrieb:

"Die Lorinser'sche Fehde wegen der Unterrichtsstunden und der Schwindsucht in den Gymnasien ist noch lange nicht beigelegt und schon entspinnt sich ein neuer Kampf, welchen Schulmänner über die Universitäten führen. . . . Die Streitfrage über die Universitäten ist schon lange an der Tagesordnung. Seit Kurzem etwas eingeschlafen, wacht sie in zwei Schriften mit so viel Lebhaftigkeit wieder auf, dass sich wahrscheinlich darüber eine hitzige Debatte entwickeln wird. Wir meinen die beiden Schriften von Diesterweg und Leo. . . .

Herr Diesterweg will die Universitäten zu pädagogischen Instituten machen. Er verlangt von den Professoren, dass sie nicht gerade Matadore ihrer Wissenschaft zu sein, aber desto mehr Lehrertalent zu besitzen brauchen; er verweist die eigentlich spekulirende, erfindende, die höhere Gelehrsamkeit auf Akademien. An diese Vorschläge reihen sich Schilderungen des gegenwärtigen Universitätslebens, die mit den grellsten Farben aufgetragen sind. Die Universitäten sind für ihn nicht bloß unnütze Tretmühlen, was die Wissenschaft betrifft, sondern auch stinkende Kloaken, was die Sitten betrifft. Er steigt bis in die

schmutzigsten Details hinunter, um seine Anklagen zu rechtfertigen; und mit Billigung würden wir ihm auch dahin folgen, wann nur seine Anklagen gerecht sind.

Herr Leo, der bekannte Historiker, erklärt sie in einer so eben erschienenen Gegenschrift für ungerecht, anmassend und frech. In seiner bekannten rücksichtslosen Manier sucht Herr Leo alle Beschuldigungen des Anklägers zu widerlegen. Herr Leo verteidigt nicht, er will nur entschuldigen; er will nur nachweisen, dass die Vorschläge des Herrn Diesterweg für die Universitäten auf einer gänzlichen Unbekanntschaft mit diesen Anstalten, wie sie wären, beruhen.

. . . Der Unterschied zwischen beiden Ansichten ist der, dass Herr Diesterweg das Uebel in den Professoren, Herr Leo in den Studenten findet. Der Erste wirft den Professoren Unfähigkeit, Gemeinheit, Egoismus vor; der Letztere dieselben Eigenschaften den Studenten. . . .

Wenn man sich aus beiden Schriften ein Resultat ziehen soll, so wird man immer sagen müssen: So lange unsere Verhältnisse in Kirche und Staat keine Umgestaltung des Erziehungswesens erlauben oder verlangen, so lange wird man immer von einem annäherungsweisen Verfahren sprechen müssen, wenn einmal eingestanden ist, dass es entweder ein zukünftiges Ziel für die Universitäten gibt, oder doch, dass sie in ihrer gegenwärtigen Lage einige Veränderungen erleiden müssen. Wer wie ich davon überzeugt ist, dass moralische Tugenden, z.B. Gemeingeist, Religion, innerer und äusserer Anstand sich nicht durch rhetorische Hebel, durch Paranesen, durch Lamentationen und Preisaufgaben, sondern nur durch eingreifende Fakta und allgemeine Tendenzen erzeugen lassen, der wird immer darauf zurückkommen müssen, dass für's Erste die Universitäten einer solchen Einwirkung sich nicht zu gewärtigen haben, und dass es schon alles Mögliche ist, wenn man das Ueberwuchernde von diesen Anstalten fortschneidet, und ihre schädlichen Wirksamkeiten auf ein Minimum reduziert. Die Universitäten sind keine isolirten Anstalten, sie können sich keine Separatbegeisterungen produziren, sie müssen das Grosse und Entzündende aus den Kreisen um sie her entlehnen, wenn sie auch die Fähigkeit haben, es schöner und edler darzustellen, als irgend andere Korporationen."

Also schon hier, als 25 Jähriger, so früh in seiner umfassenden Tätigkeit, fühlt Gutzkow, dass in der menschlichen Gesellschaft alles aufs engste zusammenhängt, wie in einem

lebenden Körper, und dass die Qualität des Einzelnen, sein Niveau, stark beeinflusst ist, ja abhängig ist, von der Qualität und dem Niveau des Ganzen. Gutzkow sah schon damals ein, dass die allgemeinen politischen, kulturellen und wirtschaftlichen Verhältnisse im ganzen Lande andere und bessere werden müssten, ehe man bessere Universitäten erwarten könne. Aus dieser Einsicht heraus kümmerte er sich um alle Phasen des öffentlichen Lebens in Staat und Kirche und auch im Wirtschaftsleben der Länder, denn er sah, wie eins das andere bedingt.

Im darauf folgenden Jahre, also im Jahre 1837, trat Gutzkow noch schärfer gegen den Unterricht, die Lehrer und die Gelehrten auf, denn diesmal schrieb er anonym. Wir sprechen von seinem geistreichen Buch "Die Zeitgenossen," das er als "aus dem Englischen des E. L. Bulwer" bei Cotta veröffentlichte. Ein ganzes Kapitel von 60 Seiten widmete er dem Problem der "Erziehung." Um die Zensur irre zu führen, schreibt er als sei alles von England aus gesehen, und vergleicht mit unschuldiger Miene englische und deutsche Schulverhältnisse und besonders ihre Lehrer. Hier sind ein paar Sätze daraus:

"... der Vorzug, welchen man bei uns dem Inhalt der alten Schriftsteller gegen ihre Form schon auf der Schule einräumt, bewahrt uns, dass die ganze gelehrte Erziehungsmethode so auf den Buchstaben begründet ist, wie z. B. im Deutschland. In Deutschland spricht man weit mehr von der [alten] Grammatik, als von der Philosophie, Moral und Staatsweisheit des Altertums. Man entlässt die Zöglinge auf die Akademie mit der Phrase: wir haben in euch den Baum der Humanität gepflanzt ... und hat ihnen doch nichts anderes in das Gedächtnis geprägt, als z. B. eine ellenlange Reihe von Zeitwörtern, die ihre zukünftige Zeit in der handelnden Form passivisch bilden oder ähnliche grosse Wahrheiten über die Partikelwelt, die man auf dem stürmischen Meere der allgemeinen Zeitgeschichte und seiner speziellen Existenz nun brauchen soll als Schwimmblase, Rettungsboot, oder wozu die Wissenschaften doch sonst in der Verlegenheit uns dienen müssten.

... Dass man das Altertum als Bildungsmittel so vielfach angegriffen hat, rührt hauptsächlich nur von dem Pedantismus derjenigen her, welche die Kenner und Lehrer desselben sind ... Ich habe auf der Schule Plato, Demosthenes und Tacitus gelesen; allein nur den letzteren habe ich verstanden, den ersteren wenig, den mittleren gar nicht. An wem lag die Schuld? Nicht an der Auswahl des Schriftstellers, nicht an meiner Fassungskraft,

sondern an dem Unterricht jenes Lehrers, der sie so schlecht zu erklären wusste. Alle Lehrer, durch deren Hand ich ging (und jedermann sollte ohne Rücksicht solche Selbstgeständnisse machen, damit die Verständigung über klassische Erziehungsmethode beschleunigt wird), waren eingefleischte Philologen. Nur der erste von ihnen, der Rektor des College, besass eine gewisse universelle Bildung, kannte die Dichter der Nation und schrieb in seiner Muttersprache selbst einen Styl, der, wenn auch nicht schön und melodisch, doch nach guten Mustern gebildet war. . . . Ein anderer las den Horaz und in einer anderen Stunde den Sophokles. Dieser glaubte, die alten Dichter hätten nur gelebt und gesungen, ihrer Metra wegen . . . Rekapitulationen des Inhalts und Zusammenhangs kamen nie vor; beim sechsten oder siebenten Verse hatten wir schon wieder vergessen, was im zweiten und dritten gesagt war."

Erwartete Gutzkow viel von den Gymnasien als Vorschulen der Universität, so verlangte er erst recht viel von der Universität selbst. Eine diesbezügliche Stelle aus demselben Buche rede ihre eigene Sprache: ". . . [Montsquier] sagt ungefähr: Tyrannen kann es nur geben, wo es auch Sklaven gibt. Die Sklaverei fusst am sichersten auf der Unwissenheit; Aristoteles sagte schon: für Sklaven gäbe es keine Tugend. Allein [Montesquieu] hätte noch dieses sagen können: Nicht bloss Unwissenheit ist der Stützpunkt der Despoten, sondern ebenso sehr die Wissenschaft, wenn sie mit keinen öffentlichen Tatsachen in Verbindung gesetzt ist, die Wissenschaft, beschränkt auf ihre Bibliotheken, auf ihre Quarterly Reviews, auf ihre Experimente, ohne Zusammenhang mit der Nation und der Geschichte . . ."

Von jetzt ab entwickelte sich Gutzkow mit Riesenschritten. Der Leserkreis des "Telegraph für Deutschland" wurde ihm zu klein; seine Dramen wurden gespielt und machten Aufsehen und seine Feder als Publizist war gesucht, obwohl er sich nie verkaufte. Wir sind in den Jahren 1842/43. Nun fängt er an, in der "Kölnischen Zeitung" seine bedeutsamen Feuilletons zu schreiben, wo er zu 10000 Abonnenten reden kann, statt zu den 600 des "Telegraph." Es ist bezeichnend für unsere Unkenntnis Gutzkows, dass diese seine Beiträge zur "Kölnischen Zeitung" noch vollständig unbekannt sind, obwohl sie den Höhepunkt seiner publizistischen Tätigkeit bedeuten und mehr als 60000 Worte enthalten, also keine Gelegenheitsware sind.

Die folgenden Stellen sind einem besonders hierher passenden Feuilleton der "Kölnischen Zeitung" entnommen; es ist betitelt "Zur Universitätsfrage" und ist selber über 3000 Worte lang.

In diesem Aufsatz beleuchtet Gutzkow das so eben erschienene Buch eines Dr. Oppermann, welches das hundert jährige Bestehen der Göttinger Gelehrten Anzeigen bespricht und feiert. Wir zitieren nun Gutzkow: "... Mit der Einverleibung Göttingens an das Königreich Westphalen sank auch das Ansehen der göttinger Anzeigen. Sie hatten, wie so viele andere der Hochgestellten, auf welche das Volk wie auf seine Leitsterne zu sehen gewohnt ist, in ihrer "devotesten" Ergebenheit gegen die neue Ordnung der Dinge und den König Hieronymus den Mund zu voll genommen und sich durch niedere, wissenschaftlichen Autoritäten unwürdige Schmeichelei hinfort um die Achtung der Nation gebracht. Von diesem Falle haben sich die göttinger Anzeigen nicht wieder erholen können; unter Eichhorn's, des Orientalisten, Redaction nicht, unter Heeren und Beneke nicht, und jetzt, unter Havemann, wird es nicht besser werden. Es wird manchem Professor erfreulich sein, wenn ihn jenes kleine, vor Kurzen noch auf Löschpapier gedruckte Blättchen für seine neueste Monographie mit Lobsprüchen ehrt: [denn] es kann seinen Hoffnungen auf Gehaltszulage schädlich sein, wenn er dort getadelt wird; aber nirgends wohin wird es auf deutsche Entwicklungen den Ausschlag geben ..." Nach weiterer Diskussion fährt er fort: "... Wenn ich heute behaupte, dass Deutschland im Grunde seinen dreissig Universitäten weit weniger verdankt, als sich die 120 Fakultäten derselben einbilden, so weiss ich sehr wohl, dass binnen sechs Wochen 120 Bücher erschienen sein können, die das Gegenteil behaupten und ein himmelhohes Gebäude aufrichten von grossen und schönen Dingen, die uns alle nur durch unsere Universitäten zugekommen wären. Und doch ist es Thatsache, dass wir durch unsere Universitäten ärmer als reicher sind, langsamer als schneller fortschreiten, verworrener als klarer denken. ... Die grössten Geister sind uns durch die Universitäten verloren gegangen; denn entweder erlagen sie dem akademischen Cynismus, oder dem akademischen Petit-maitre-Wesen, dem Galanterie-Degen, dem hofrätlichen Manschettengeiste, je nachdem eine Universität mehr aus plebejischen oder patricischen Elementen zusammengesetzt ist. Die Erlaubnis, einen Staat im Staate zu bilden, beförderte eine Abstraction vom Allgemeinen, die es in Deutschland sogar zu einer vornehmen und Geistreichigkeit verratenden Sache gemacht hat, über jedes Ding seine eigene aparte Meinung zu haben und sich in kühler, lächelnder Indifferenz von dem Allgemeinen auszuschliessen. ... Die Verwirrung der in Deutschland herrschenden und kämpfenden Begriffe, die doktrinären

Vorurteile, die unpraktische Ideologie und Unanstelligkeit jeder Art beweisen es zur Genüge. . . . Die Schrift des Herrn Oppermann bietet für diese Tatsachen auf jeder Seite einen Beleg . . . Man liefere eine Geschichte der Universitäten Halle, Jena, Tübingen, Erlangen, u.s.w. und fasse dann ein Resultat zusammen. An Gelehrtenruhm wird es nicht fehlen; ob aber die unterrichtende, belehrende, bildende Bedeutung und Verwertung dieses Gelehrtenruhms nachzuweisen ist, steht sehr in Frage. Die akademische Jugend ist seit einiger Zeit hier und da in Gärung gekommen. Sie verrät deutlich, was sie wünscht. Sie will der Universitätsluft den frischeren Zugwind des Zeitweistes zugeführt sehen, sie will an den wissenschaftlichen Paragraphen die Fingerzeige praktischer Anwendung erblicken, sie will die Universität in ein grösseres Ganzes, in ein Allgemeineres aufgehen sehen, und mit Recht. Jene Gärungen sind Symptome einer Reform, die sich der Universitäten wider ihren Willen bemächtigen wird. Es geht in der alten Weise nicht mehr fort. Es ist dem Allgemeinen zu viel durch frühere Vereinzelung entzogen worden. Es ist zu lebhaft, zu nachdrücklich auf jene wissenschaftliche *Autarkie*, jene gelehrte Selbstgenügsamkeit hingearbeitet worden, die den Anforderungen unserer Zeit in zu grellem Widerspruche steht . . . "

Das Bestehende loben ist immer leichter und angenehmer als das Bestehende tadeln, auch wenn der Tadel gerecht und verdient ist. Dazu gehört nicht nur Mut, sondern vor allem Ernst und Ueberzeugungstreue. Gutzkow besass alle drei und darin gerade kann er uns vorbildlich sein, wenn wir am Webstuhl der Zeit mitzuarbeiten willens sind.

FRANZ SCHNEIDER

University of California

N.B.: Lebensfrage der Civilisation

in: *Jahrbücher der Literatur* Bd. 75, S. 194-236.

Bespricht: Ueber die deutschen Universitäten. Von Theremin
Drei andere Bücher von Diesterweg: Ueber das Verderben auf
den deutschen Universitäten.

ÉTAT PRÉSENT DES TRAVAUX SUR J.—J. ROUSSEAU

AVEC LA MODESTIE du rousseausiste intégral, M. Schinz nous donne, dans ce volume, plus que ne promet son titre : l'état présent des travaux sur Rousseau est, en réalité, précédé pour plus d'un quart par "les Destinées du Rousseauisme." Or, s'il y a là une abondance de biens dont personne ne se plaindra, n'y a-t-il pas une contradiction *organique* entre ces deux éléments d'un immense répertoire ? Plus qu'aucun écrivain moderne, Jean-Jacques a subi de bonne heure ce que j'ai appelé dans ma *Littérature* une "simplification légendaire," et beaucoup des réactions enregistrées dès lors par la chronique posthume concernent, sinon un être de raison affublé d'un patronymique et de prénoms durables, du moins une personnalité simplifiée que l'on juge, exalte ou condamne bien plus à cause des circonstances qu'en vraie connaissance de cause. Ces circonstances, ce n'est point la meilleure manière de les dérouler, depuis 1760 environ, que de leur donner Rousseau lui-même comme "indice" : ni la France révolutionnaire, ni l'Allemagne du "Sturm und Drang" (p. 48), ni l'Angleterre anti-jacobine (p. 51), ni la France de l'Affaire Dreyfus ne se présentent ici dans le plan général qui aiderait à comprendre bien des apostasies apparentes ou des iniquités insensées ; et l'on déplore sincèrement que, par un oubli singulier, les deux thèses du vaillant Markovitch, *Rousseau et Tolstoi* ; *Tolstoi et Gandhi* (Paris, 1928) aient échappé à l'attention de M. Schinz-non seulement pour les lumières qu'elles donnent sur d'évidents prolongements, mais pour une bibliographie slave utile à retrouver.

"Des apostasies apparentes," écrivions-nous : trop souvent, dans le compte de Doit et Avoir institué, de fait, par la vigilance "centrée" sur Jean-Jacques plus que sur les variations des temps, une seule insertion apparaît et la réalité de l'ensemble s'en trouve faussée. Bien des Emigrés de 89 sont sortis de France "rousseauistes" comme Chateaubriand (cf. *La Valise décosue, ou Recueil de Lettres* . . . Francfort, 1790) et ont atténué leurs sentiments, soit au contact d'un étranger rébarbatif, soit à la suite d'expériences comme celles du chevalier de Combourg précisément. Fichte en 1794 admet l'Evangile naturaliste de Rousseau, mais en 1804-5 défend contre lui l'hypothèse d'une inégalité humaine initiale, due à des intelligences différentes et à la pos-

session des métaux par certaines peuplades. Et j'ai peur de grandement surprendre un bon collègue en lui rappelant que les Cahiers de Barrès ont loyalement démontré l'extrême rousseauisme de l'auteur de l' *Ennemi des Lois* et conservé (II, 46) des *Rêveries sur des terres remuées* que revendiqueraient bien des Painlevé et bien des Noëlle Roger. En somme, ne pourrait-on pas dire que, dans cette lutte de Jean-Jacques pour la survie, des "responsabilités" accrues empêchent une adoption totale; mais qu'en même temps, une "immanence," provisoire chez les individus qu'il a touchés, continue dans la suite historique de notre Occident, permet des renouvellements, et comme l'extension de la "touche de vert" dont parlait Sainte-Beuve, dont nul régime, nulle classe sociale, nulle foi religieuse ou pédagogique n'acceptent cependant la réalisation intégrale?

Il est probable qu'à cet égard les *Confessions* marquent une ligne de démarcation qu'on ne saurait assez prendre au sérieux: la franchise du narrateur, en lui assurant des millions de lecteurs supplémentaires et une renommée sympathique, en pleine postérité peu à peu déprise de ses autres mérites, l'a classé, pour ainsi dire, en dehors de ses vraies raisons d'être. L'auteur du présent compte-rendu a recueilli, de Georges Clemenceau dans la retraite, et qui relisait ce livre fameux, une exclamation caractéristique: "Quel charmeur que cet imbécile!" M. Schinz semble s'étonner (p. 116, à la fin précisément de ses *Destinées du Rousseauisme*) de l'annexion des *Confessions* dans des "séries" plus ou moins attrayantes: oublie-t-il l'observation de Benjamin Constant, peu suspect de "nationalisme" pourtant et qui défend, au sujet de *Werther* et de *Delphine* et *Corinne*, les droits à l'expression sentimentale: "Les filles aiment Rousseau"? La note par excellence me semble donnée, à cet égard, par Herder, justement cité ici comme un initiateur en admirations rousseauistes, et qui, lisant en 1782 "avec "dégout" les *Confessions*, écrit douloureusement à son partenaire Hamann qu'une étoile est tombée, hélas! de son ciel et qu'au long d'une lecture angoissée il se disait qu'un fils de cette sinistre qualité pourrait être sa malédiction, à lui moraliste et fonctionnaire! Là est certainement l'une des limites de fait, sinon de droit, du prestige de Rousseau, et une démonstration en est peut-être fournie par le fait que, de Marat à Alain et à Painlevé, l'admiration est plus intégrale chez des lecteurs indifférents à de tels soucis. Symboliquement, si l'on veut, la postérité est un peu comme le Prof. Pinard, "puériculteur" éminent et qui prit ses responsabilités politiques aussi bien que médicales,

mais qui se boucha les oreilles, à la Sorbonne, en 1912, quand Louis Barthou prononça le nom de Rousseau, dans une conférence consacrée à la protection de l'enfance.

Bien plus satisfaisante s'offre à nous, comme on pouvait s'y attendre de la part d'un infatigable et vigilant exégète, "l'état présent des travaux . . ."; et l'embarras de quelques chevauchements ou doubles emplois, à peu près inévitables, ne fait pas regretter l'absence d'un *Index*, non pas des noms, mais des thèmes de recherches. Ce n'est plus ici le bohème paradoxal, prenant à rebrousse-poil les valeurs sur lesquelles l'homme d'Occident a construit ses raisons d'être, famille, personnalité, notion de progrès, économies faites par le travail, etc. : en somme ce qu'on a appelé la capillarité sociale, et que Jean-Jacques aurait prétendu invertir. C'est un génie sincère qui s'en prit à diverses tendances nocives, perverses même, absurde sociabilité, grégairisme urbain, privilèges injustifiés, conception erronée de l'enfant et de la femme,—inhumanité en somme,—et qui aurait lutté pour un progrès plus réel que les intellectualistes prétentieux de l'époque : mais comme il lui manquait (comme disait le XVII^e siècle) *la manière*, il hérissa contre lui tout le monde et presque lui-même. A force de patience et de désintéressement, non sans des paradoxes aussi singuliers parfois que ceux de l'autre camp, la vraie figure d'un rationaliste prêchant la discipline et espérant un âge d'or dans l'avenir humain, "reconstruisant, mais sur les plus vieilles bases," émergerait des malentendus dissipés et des méprises plus ou moins volontaires.

Dans quelle mesure cependant cette action, même démontrée salubre, même faite pour le bien des sociétés, heurtait d'autres "bienfaits" réputés assurés—l'essentiel du conflit, la signification d'innombrables commentaires¹ sont précisément là. La "manière," en d'autres termes, comptait bien pour quelque chose, et n'a pas cessé de compter. Un voyageur allemand que j'ai signalé à M. Schinz rapporte que Jean-Jacques, écrivant dans son lit, avait pris l'habitude de chanter en composant : ne peut-on voir dans une telle insistance acoustique une nouveauté préjudiciable à l'algèbre d'une prose, soumise ainsi à de nouveaux prestige? N'y aurait-il pas lieu de discuter l'assertion de Hume, à qui Rousseau aurait dit, selon Burke, que les enchantements romanesques n'ayant plus cours, il fallait réussir en déchainant un "merveilleux" plus courant? Et puisque une allusion est faite à une étude qui dort

dans les cartons de la *Revue de Paris*, un peu d'indécence n'était-elle pas son fait?²

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¹En dehors de nombreuses coquilles de détail, aisément rectifiées, corriger nombre de noms propres: Streckeisen *passim*, Carlyle idem, Pathay 120, 128, Lezay-Marnésia p. 191, Merlant p. 198, Gould p. 214, Wurtemberg p. 255, Marie Huber p. 269, M. Lange et J. de Coussange p. 272, Strauss p. 284, note, Monzie p. 320, Augustin Rey p. 336, Lacassagne p. 355, note, Claretie p. 363, Cocteau p. 385, note; enlever à Havelock Ellis le trait d'union qui l'embarrasse à tort, et l'attribuer par contre à J. Ernest-Charles; restituer acclamation p. 76, orang-outang p. 113 et ailleurs, calviniste p. 142, genres (et non pas gens) p. 182, Que cette horloge existe p. 275 (citation de Voltaire), Touring Club p. 346. A corriger aussi, sans doute, la composition p. 39 (milieu de la page), le stock Rousseau p. 68. La singularité apparente de la page 58 (Joseph Texte publiant, à la *Revue des Deux Mondes* de Brunetière le "nationaliste," son *Rousseau et les origines* . . .) s'explique par le vif intérêt pris à la littérature comparée par le théoricien de l' "évolution des genres."

²Parmi les *desiderata* inévitables d'une synthèse aussi attentive, signalerai-je de quoi "travailler," en somme, sur les deux extrémités d'une destinée humaine? L'article du Dr. Julien Roshem. Rousseau et l'hygiène de la première enfance (*Revue bleue*, 13 juillet 1912) se passe de commentaire en ce qui concerne son objet. D'autre part, le *Gentleman's Magazine* dans son Supplément au tome LXXXI, 2e partie (1811), p. 6) 9, publia une lettre datée de Nyon, 15 juillet 1778, où Jean-Guillaume de la Fléchère, citoyen helvétique devenu méthodiste en Angleterre, rappelait les dernières paroles de son compatriote, offrant à Dieu une âme aussi pure qu'au sortir des mains divines, et commentait l'orgueil pharisien de cet acte de foi. Ne dirons-nous pas plutôt que l'humanisme attend de l'être qui a passé sur la terre une sorte de progrès et d'amélioration?

LAFCADIO HEARN: FIRST TRANSLATOR-CRITIC OF MAUPASSANT IN THE UNITED STATES

THE HONOR OF BEING the first in the United States to publish a story by Guy de Maupassant goes not to a Boston, New York, or Philadelphia periodical, as one might reasonably expect, but to the far away New Orleans *Democrat*. That it should have been so seems altogether natural, however, when we learn that Lafcadio Hearn, occidental nomad and translator extraordinary, was in that part of the country in the early eighteenthies.

It was Albert Mordell who first discovered in the New Orleans *Democrat* of September 18, 1881, *Simon's Papa*, a translation of *Le Papa de Simon*, which had appeared that same year in the first collection of short stories by Maupassant, *La Maison Tellier*.¹ Hearn was actually on the staff of the New Orleans *Item* at the time, but did occasional translations for the Sunday editions of the *Democrat*. Upon the consolidation of the *Times* and the *Democrat* in December, 1881, Hearn became a regular contributor to that periodical, one of his chief duties being the translation from the French for the Sunday edition. He did not sever his association with the *Times-Democrat* until June, 1887, having during that period translated some fifty stories by Maupassant, a greater number than for any other French author. These, according to Mordell, are not only the first, but are, as well,

. . . the best and most artistic translations of Maupassant. Hearn, who incidentally was of the same age as Maupassant, translated the tales as soon as they appeared in periodical or book form No other French author appealed to Hearn as much as Maupassant, with the possible exception of Loti. Hearn always retained his admiration for Maupassant and frequently mentioned him in his lectures to his Japanese students, as in his letters to B. H. Chamberlain. "Maupassant is the greatest realist who ever lived, greater even than Mérimée" (*Life and Literature*, p. 263); "the

¹Albert Mordell, Introduction to *Saint Anthony and Other Stories*, by Guy de Maupassant, Selected and Translated by Lafcadio Hearn, N. Y., A. and C. Boni, 1924, p. xiii.

greatest story teller that the European world has ever known" (*ibid.*, p. 265). He dwells on Maupassant's impersonal suggestive method, on his ability to convey an emotion without the use of words descriptive of the emotion, of his impressionistic manner in relating a story without any beginning or end²

Why did Hearn select *Le Papa de Simon* for his first translation from Maupassant? The choice was not a difficult one. Of the eight stories in that first collection of Maupassant short stories, five—*La Maison Tellier*, *Histoire d'une fille de ferme*, *En famille*, *Une Partie de campagne*, and *La Femme de Paul*—were of the *nouvelle* type, and therefore too long for the columns of a newspaper. *Le Papa de Simon* was the shortest of the three *contes*, as well as the least objectionable from the point of view of morals. In it the ostracism, and ultimate triumph, of an illegitimate child are presented with tenderness, compassion, and disarming humor.

The method followed by Hearn in his first translation of a Maupassant story is so characteristic of his principles as a translator that it deserves a brief analysis. To begin with, it is completely faithful to the original while at the same time attaining a high degree of artistry in the English version. *Simon's Papa* follows the original practically word for word without ever falling into the customary inelegancies of literal translations.

The two or three brief omissions must be ascribed to careless typesetting on the part of the compositor. For how otherwise explain the elimination of "Il avait sept ou huit ans," in the description of Simon? Similarly, the following sentence, "Il ne galopait point avec eux dans les rues du village ou sur les bords de la rivière," is rendered into "He did not run about with them in the streets of the village along the banks of the river." Obviously the typesetter is responsible for the omission of *or* after *village*. He is also responsible for setting "During these months," instead of "During three months." Further along, too, is the omission of the following: "L'enfant répondit avec toute sa naïveté." These are, however, unavoidable slips in the hectic routine of a newspaper composing room.

Not a single inaccuracy is to be found in the entire translation. The several minor liberties with the text—such as "while his

²*Ibid.*, p. viii-ix.

enemy hit him savagely on the cheek," for "pendant qu'il lui mordait la joue cruellement"—must be attributed to Hearn's desire to convey as clearly as possible the essence of the original in cases where more faithful translations would not sound quite so good in English.

Finally, Hearn makes a single concession to the moral sensibilities of his southern readers by the important deletion indicated below:

Maupassant: "Ils se mirent en route, le grand tenant le petit par la main, et l'homme souriait de nouveau, car il n'était pas fâché de voir cette Blanchotte, qui était, contait-on, une des plus belles filles du pays; et il se disait peut-être, au fond de sa pensée, qu'une jeunesse qui avait failli pouvait bien faillir encore."

Hearn: "They went along, the man taking the child by the hand; and the former smiled again, for he was not sorry to have this chance of seeing La Blanchette, who had the reputation of being one of the handsomest girls in the country; and perhaps, he thought to himself"

* * * * *

In addition to these translations, Hearn also wrote four essays on Maupassant, one in 1884, another the following year, and two in 1886. The first of these, entitled "A Great Prosateur," although occasioned by the appearance of *Au soleil*, is really a retrospective study of the Frenchman's literary career. Referring to Maupassant's contribution in the *Soirées de Médan*, Hearn affirms that

. . . had Maupassant never written anything save *Boule de Suif*, his name would endure in literature. Such originality of style, audacity of conception, keenness of observation, cynical truth in descriptions of human nature, had not found expression in France for half a century.³

Hearn's violent dislike for Zola and everything the leader of the naturalistic school represented in literature makes itself apparent here. Thus he takes occasion to reproach Maupassant for the occasional "unhealthy eruptions of obscenity, which mar the value of such romances as *Une Vie*, or *La Maison Tellier*." He

³Lafcadio Hearn, "A Great Prosateur." *New Orleans Times-Democrat*, April 20, 1884. The article takes up a full column and a half on the editorial page.

calls Maupassant a shrewd business man and makes the judicious observation that the rapid succession of books could be partially explained by the comparatively small quantity of material contained in each volume: "... the text is padded out to its utmost with triple-leading and deep spacing; the paper is thick and heavy. One volume of Zola contains as much reading-matter as three volumes of Maupassant."⁴ Then he commits the error of stating that *Boule de Suif* was followed by *Mademoiselle Fifi*, which in turn was followed by *La Maison Tellier*. As we have noted above, Hearn himself had translated a story from *La Maison Tellier* soon after it appeared in 1881, whereas *Mademoiselle Fifi* did not appear until the following year. Of both collections Hearn says only that they surpassed each other in impropriety; and if the next volume of short stories—*Contes de la Bécasse*—was less objectionable to him, Maupassant's first novel, *Une Vie*, "surpassed Belot in the insolence of its impropriety." In the plot of this first novel Hearn finds a rather unexpected poverty of invention, and while its style might be masterly, the subject chosen by the author "is not worthy of the pen." All in all, *Une Vie* reveals Maupassant to be

... inferior to other leading spirits of the new school. But as a writer of short stories he has no living superior—not even Daudet, whose beautiful *nouvelles* are far from comparison with the intense force and violent grace of Maupassant's sinewy work.⁵

The reading of *Au soleil*—"that wonderful book"—is a revelation to Hearn, for he had considered Pierre Loti to be supreme in the field of exotic literature. And although he still prefers

⁴*Ibid.* It is interesting to read, in this connection, part of a letter written to Maupassant by his publisher, Victor Havard, the latter part of the same year, October 15, 1884: "Yvette et les cinq contes vont faire un volume de 246 à 250 pages; c'est un peu court pour un volume de nouvelles. Et cependant il n'était pas possible de 'blanchir' davantage, car c'est le même texte que *Miss Harriet*. On pourrait, à la rigueur, le laisser tel quel, en mettant du papier assez fort, mais le public trouvera ça court. Ce qui serait admissible pour un petit roman dans le genre de la *Veuve de Feuillet*, ne l'est pas lorsqu'il s'agit d'un volume de nouvelles. Je vous conseille donc de ne pas rester au dessous de 300 pages et de me donner encore 4 contes de l'importance des autres; nous arriverons avec cela à 300 et quelques pages, comme vos précédents volumes." (Albert Lumbroso, *Souvenirs sur Maupassant*. Rome, Bocca Frères, 1905, pp. 397-398.) Maupassant did in fact send his publisher two additional stories, and the volume contained 291 pages upon its appearance early the following year.

⁵*Ibid.*

him—for "where Loti finds thoughts to charm, Maupassant often discovers facts to revolt"—Maupassant "photographs in colors with that wonderful style of his, surprises as much as Loti enchants." The study is concluded with the conviction that

. . . when so young a man has been able in so short a time to place himself in the front rank of French prose-writers, there is every reason to believe that his artistic sense must ultimately lead him to higher moral levels than he has yet trodden.⁶

We have dwelt at length on this first study by Hearn both because it is the longest and only comprehensive article written by him on Maupassant, and as well because in it we have, clearly formulated, the attitude which will characterize Hearn's later notices. He will constantly attack the grossness of naturalism, and as earnestly come to the defense of idealism in literature. But above all he will be sensitive at all times to the "great art," to the "wonderful style" of Maupassant.

The remaining three articles—"Literary Pessimism,"⁷ "Solitude,"⁸ and "A Defense of Pessimism,"⁹—are inspired respectively by readings of *Bel-Ami*, *Solitude*, and an article by Maupassant entitled "Nos Optimistes." In the first, Hearn recalls Jules Lemaitre's judgment of *Bel-Ami* (that he knew of no book at once so fascinating and so sickening,¹⁰) and adds:

The book is fascinating, because written with a power which reveals its author to be the greatest of living realists,—greater even than his master Flaubert;—it is sickening, because of its hideous presentation of certain phases of human character."

Although considering *Bel-Ami* a "masterpiece of literary

⁶*Ibid.*

⁷Lafcadio Hearn, "Literary Pessimism." *New Orleans Times-Democrat*, July 5, 1885.

⁸Lafcadio Hearn, "Solitude." *New Orleans Times-Democrat*, February 14, 1886. Maupassant's story *Solitude* first appeared in *Le Gaulois* for March 3, 1884, and later in the collection entitled *Monsieur Parent*, in 1886.

⁹*Ibid.*

¹⁰Jules Lemaitre, "Conteurs Contemporains. M. Guy de Maupassant." *Revue Bleue*, 29 novembre, 1884.

¹¹Lafcadio Hearn, "Literary Pessimism." *New Orleans Times-Democrat*, July 5, 1885.

workmanship," Hearn is led, by what he maintains to be merely typical of contemporary French literature, to protest again at the production of writers nurtured at the "school of pseudo-positive-philosophy," men whose creations he finds marked by such disappointment and despair, skepticism and irony, writers who foster the negation of idealism, who ridicule any sort of aspiration. And quoting Norbert de Varenne's "All religions are stupid. Death alone is a certainty," he exclaims, "How noble appears the work of Victor Hugo beside such pessimism as this; Victor Hugo, the grand idealist, who never feared death."¹²

Before plunging into the theme proper of his next study, "Solitude," Hearn points out what to him is one of the strong characteristics of "this prince of story-tellers,"—his lavishness. Maupassant's apparently inexhaustible creative power is a source of wonder to him:

He has thrown out to the world scores of undigested plots, any one of which might have made the fortune of a clever novelist,—scorning to develop the theme according to any romantic precedent . . . Zola would have written a five-hundred-page novel upon such a theme as *Solitude*; Maupassant writes ten and produces an equally durable effect upon the reader's mind.¹³

And the inevitably recurring reproach follows:

It is lamentable, indeed, that so prodigious a talent should ever waste itself upon subjects tabooed by morality and good taste; and that nine-tenths of its production must always remain untouched by English translators.¹⁴

Following this, Hearn, using the theme treated by Maupassant as a point of departure, speculates upon the possibilities of developing it to its natural conclusion. For he believes that Maupassant has merely tapped the surface of a subject which might have been "pursued to startling lengths," pursued to a point which would lead one to the realm of the "Unknown . . . and the Unknowable."

"A Defense of Pessimism" is again a reproach to Maupassant. Hearn is apparently so enthusiastic over the artist in

¹²*Ibid.*

¹³*Ibid.*

¹⁴*Ibid.* We have since had, of course, numerous integral translations of Maupassant's short stories and novels.

Maupassant that he seems surprised and hurt whenever he discovers him falling short of the high regard in which he holds him. This time it is the facetious tone of Maupassant's article, "Nos Optimistes," which the American critic considers unworthy. Ludovic Halévy had deplored the exaggerated pessimism of the literature of the day, and had reproved the young authors whose works were imbued with it. And Maupassant had replied in the mocking tone which Hearn regretted. "Is not the scientific method to which these novelists subscribe in itself a negation of the pessimism they preach?" demanded Hearn. For to believe in the efficacy of scientific procedure is to believe in the possibility of progress. Hearn's argument is correct, but for a moment at least he is confusing the issue. He is confusing the "experimental," "scientific" method of Zola with that of Maupassant himself, for whom, indeed, there was no "method" except that of writing as objectively and as artistically as possible what he saw and heard.

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STENDHALIANA

ONE CAN FIND in the works of Balzac¹ among stories and fragmentary essays a curious document entitled "*Echantillon de causerie française*." It is a collection of short stories linked together by threads of dialogue—a conversation in a salon. This salon could be a convenient frame for the imagination of Balzac, but after careful reading, one is struck by the authenticity of details and the lifelike quality of the speakers. For example, Balzac presents "un homme gros et gras, homme de beaucoup d'esprit et qui devait partir pour l'Italie où l'appelaient des fonctions diplomatiques." One can easily recognize here Stendhal at the point of leaving for his consular post at Trieste. Stendhal is asked for "une histoire gaie," and the tale requested is so typically "Stendhalian" it can be of little doubt Balzac heard it from Stendhal himself.

It is an incident of his childhood that Stendhal recalls. At the house of friends the little Henri, hidden in a dark corner, overheard a piquant story told by a lady while chatting intimately with her friends; the story intrigued him so much he never forgot it. The lady, identified as "la femme d'un ancien ministre de la marine sous Louis XVI, appartenant à l'une des meilleures maisons de France, begins with a certain reticence.

"Elle toussa, ses yeux se baissèrent souvent et elle commença ainsi: J'étais au couvent de . . . et je devais en sortir au bout de trois jours pour épouser M. le comte de M. . . mon mari. Mon bonheur futur, envié par quelques-unes de mes compagnes, donnait lieu pour la vingtième fois à des conjectures que je vous épargne, puisque, d'après vos récits, vous vous en êtes toutes occupées en temps et lieu. Trois jeunes personnes de mon âge et moi étions groupées devant la fenêtre d'un corridor, d'où l'on voyait ce qui se passait dans la cour du couvent. Depuis une heure environ, nos jeunes imaginations avaient cultivé le champ des suppositions d'une manière si folle et si innocente, je vous jure, qu'il nous était impossible de déterminer en quoi consistait le mariage; mes idées étaient même devenues si vagues, que je ne savais plus sur quoi les fixer. Une sœur de trente à quarante ans, qui nous avait prises en amitié, vint à passer. . . Mademoiselle de Lansac qui était plus libre qu'aucune de nous avec elle, l'arrêta et lui exposa assez malicieusement le danger qu'il pouvait y avoir pour moi d'ignorer les conditions de la nature humaine. La religieuse avisa dans la cour un maudit animal qui revenait du marché, et qui dans le moment, par la fierté de son allure, la puissance de développement de tout son être, formait la plus brillante définition du mariage que l'on pût donner.

¹Vol. 20, Edit. Calmann Levy, Paris, 1879.

Là, le groupe féminin se rapprocha, les dames chuchotèrent . . . mais je ne pus entendre la réponse de la religieuse, excepté deux mots latins employés par la belle dame, et qui étaient je crois: *Ecce homo* . . .

A cet aspect, reprit madame de . . . , je manquai de me trouver mal. Je pâlis en regardant mademoiselle de Cadigan, que j'aimais beaucoup, et la terreur que j'ai ressentie depuis en pensant au jour où je devais monter à l'échafaud n'est pas comparable à celle dont je fus la proie en songeant à la première nuit de noces. Je croyais être faite autrement que toutes les femmes . . . je regardais le comte avec un curieux effroi . . . Bref, je fus menée plus morte que vive dans la chambre nuptiale . . .

Ici, madame de . . . ne pût s'empêcher de sourire, et elle ajouta, Mais j'ai bien vu que tout ce que Dieu a fait est bien fait, et que la pauvre bécasse de religieuse avait essayé, comme Garo, de mettre des citrouilles à un chêne.

One of the ladies in the salon, a little shocked by the tale, rebuked Stendhal, accusing him "de toujours conter avec des traits trop vifs . . ." The latter answered with vivacity:

Mais où est le mal . . . Aujourd'hui, vous voulez rire, et vous nous interdisez toutes les sources de la gaieté franche qui faisait les délices de nos ancêtres. Otez les tromperies de femmes, les ruses de moines, les aventures un peu breneuses de Verville et de Rabelais, où sera le rire? . . . Vous avez remplacé cette poétique par celle des calembours d'Odry'. . . Est-ce un progrès? . . . Aujourd'hui nous n'osons plus rien' . . . A peine une honnête femme permettrait-elle à son amant de lui raconter la bonne histoire du cocher de fiacre disant à une dame: Voulez-vous trinquer? . . . Il n'y a rien de possible avec des moeurs si tacitement libertines; car je trouve vos pièces de théâtre et vos romans plus gravement indécents que la crudité de Brantôme, chez lequel il n'y a ni arrière-pensée ni préméditation. Le jour où nous avons donné de la chasteté au langage, les moeurs avaient perdu la leur."²

There ends Stendhal's contribution to the conversation, but this short story raises an interesting question: *When and where* did Stendhal and Balzac meet? We know that their acquaintance really began after the glowing review of "La Chartreuse de Parme" written by Balzac for "*La Revue Parisienne*" in September of 1840. Balzac himself mentions in the latter: "J'avais rencontré deux fois M. Beyle dans le monde en douze ans, jusqu'au moment où j'ai pris la liberté de le complimenter sur la Chartreuse de Parme, en le trouvant au Boulevard des Italiens." It seems strange, at first sight, that two men of the reputation of Stendhal and Balzac, who had many common friends, did not meet more often in the literary salons of the time; but one must

²This anecdote seems to have escaped the attention of most "Stendhalians," although Bourget mentions it and P. Jourda refers to it, without printing it, as "une histoire un peu leste," in his work: "*Stendhal raconté par ceux qui l'ont vu*;" Stock, Paris, 1931.

remember that Balzac did not frequent the salons before the publication of "*La Physiologie du Mariage*," which made him famous in December 1829, and that Stendhal's visits to his friends were only intermittent after his nomination to the Consulat at Trieste, in September, 1830.

"*Echantillon de causerie française*" is dated 1832-1844. The first date refers to the publication in February, of "*Les Contes Bruns*"³ which contains our story entitled: "*Une conversation entre onze heures et minuit*." Balzac, then, borrowed fragments from it which he inserts in "*Scènes de la vie de Province*" and in "*Splendeurs et Misères des Courtisanes*" (1844)⁴. Written prior to January 1832, *Echantillon de causerie française* is the account of a conversation heard in 1830, probably in October. Balzac himself mentions that Stendhal is leaving for Italy (Trieste). Stendhal, nominated consul at Trieste on September 25, 1830, left Paris November 6. It would be almost possible to give a precise date, for it is on Wednesdays that writers, artists and dandies used to meet at the salon of the Baron Gérard. We can safely assume that it is in this lively salon that the conversation took place. Balzac describes it quite clearly at the beginning of the "*Causerie*":

"Je fréquentais l'hiver dernier une maison, la seule peut-être où maintenant, le soir, la conversation échappe à la politique et aux niaiseries de salon. Là viennent des artistes, des poètes, des hommes d'Etat, des savants, des jeunes gens occupés ailleurs de chasse, de chevaux, de femmes, de jeu, de toilette, mais qui, dans cette réunion, prennent sur eux de dépenser leur esprit, comme ils prodiguent ailleurs leur argent ou leurs fatuités."

A few paragraphs later, Balzac locates the house "rue Saint-Germain des Prés," which is the address of the Baron. We know already that Balzac frequented the famous salon: Antoine Fontaney⁵ kept a faithful record of the evenings he spent there and of the people he saw. If he does not mention Stendhal, it is because the latter had already left for Italy when the *Journal* begins. Madame Ancelot, whose small book "*Les Salons de*

³Published without date anonymously under the title: "*Contes Bruns par une tête à l'envers*." The authors: Balzac, Philarète Chasles and Charles Rabon. This is confirmed by A. Fontaney, who writes in his *Journal* (26 janvier 1832) "Balzac a lu des contes. Le gaillard ne se fait pas prier. A peine avait-il lu son conte drôlatique, que sans nous laisser crier merci, il a tiré les épreuves d'un Conte Brun qu'il a fallu essayer."

⁴Ch. de Lovenjoul: *Histoire des Oeuvres de Balzac*, Paris, 1879.

⁵Antoine Fontaney: *Journal intime*. Bibliothèque Romantique, Paris, 1926.

Paris"⁶ is a precious document on the society of the times, gives Stendhal a prominent place among the distinguished guests.⁷ She speaks of "la piquante vivacité, la verve, l'originalité et les boutades de Beyle" and likes to oppose him to his friend Mérimée: "M. Mérimée et M. Beyle avaient ensemble des entretiens inimitables par l'originalité tout à fait opposée de leur caractère et de leur intelligence, qui faisait valoir l'un par l'autre et élevait par la contradiction, à leur plus grande puissance, des esprits d'une si haute portée."⁸ A list of the guests of the Baron Gérard would be endless for he received indiscriminately painters, musicians, scientists, writers, politicians, journalists of every opinion. Let us note the most famous: Delacroix, Rossini, the singers Rubini, Madame Pasta, Ampère, Cuvier, Humboldt, Schlegel, Vigny, Sophie and Delphine Gay, Planche and Stendhal's private little group: Mérimée, le baron Mareste, Viel-Castel, doctor Koreff, Sutton-Sharpe, Jacquemont. Although it is impossible to identify the other story tellers, outside of Stendhal and Balzac, one can assume that these anecdotes were told at Baron Gérard's "entre onze heures et minuit" when "la conversation jusque-là brillante, antithétique, devint conteuse." Balzac concludes, assuring us "Ce fragment de conversation est sincère et véritable."

The story of Stendhal is interesting for several reasons. First, it records an incident of his youth. We cannot take the chronology recorded by Stendhal too seriously, for his lively imagination had little regard for the cold facts. He gives the date of the incident: 180... and adds he was then thirteen years old.⁹ However it is very possible he remembers some of the conversations he heard around Madame de Montmort who was, according to Stendhal and most of the biographers of Laclos, the model for Madame de Merteuil, the famous heroine of "*Les Liaisons dangereuses*." He knew her quite well and speaks of her often in his autobiography (*La vie d'Henri Brulard*)

"J'ai encore connu Madame de Merteuil, c'était Madame de Montmaure (sic), qui me donnait des noix confites . . . J'ai donc vu cette fin des mœurs de Mme de Merteuil comme un enfant de neuf ou dix ans dévoré par un tempérament de feu peut voir ces choses dont tout le monde évite de lui dire fin mot."

⁶Mme Ancelot: *Les Salons de Paris*: Paris, J. Tardieu, 1858.

⁷Mme Ancelot says: "Le nombre infini de personnes de distinction que je vis dans la maison de Gérard est presque impossible à dire." *Les Salons*, p. 60.

⁸*Ibid*, p. 63.

⁹Stendhal was born in 1783, at Grenoble.

Or perhaps he recalls his visits in the salon of M. Daru, where he met, in the year 1800, women of the world like Madame Cambon, the comtesse d'Ornais, marquise de Grave, etc. When or where Henri Beyle heard the story is of little importance: what is interesting to us is its peculiar "Stendhalian" flavor and the traits which reveal the character of its author. We note that the hostess turns to Beyle to create a diversion and have "une histoire gaie:" his reputation for piquant anecdotes was well known and often he antagonized the more conservative members of the audience by his stinging wit. It may surprise us to find such aggressiveness in a man naturally timid and morbidly sensitive. This pugnacious spirit does not correspond to a mannerism affected in society: the roots are more profound—they reach the very core of Stendhal's philosophy. He hated all hypocrisy and affectation as an evasion of truth and reality, and despised "ce siècle gourmé qui semble avoir contracté mariage avec l'hypocrisie."¹⁰ This is the leit-motif in Stendhal's thought. It follows naturally his admiration for audacity and impulsive action. He never missed the occasion to castigate sham and pretense, be it in the salons of the academicians, whom he finds "trop timides, même pour faire des sottises,"¹¹ or in the salons of French and English nobility, whose manners he describes as lifeless and artificial.

Such a story, as Balzac relates it, is very much in the line of Stendhal's preoccupations. The commentary which follows is characteristic of his conversational style, and we can only marvel at Balzac's power to capture so well the elusive quality of Stendhal's peculiar idiom.

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¹⁰Lucien Leuwen, ed. Dentu, Paris, no date, p. 153.

¹¹*Op. cit.*, p. 342.

THE RANGE OF RILKE'S RHYMES

RAINER MARIA RILKE'S amazing poetic accomplishments have been analyzed from many points of view. Another approach to his evaluation through an examination of his rhymes may contribute to a better understanding of his success upon the structural side of his verse. Rilke was deliberately musical with a freshness which strikes any new reader immediately. His melodic ear was at home in several languages and in many by-ways of special lore. The general range of German rhymes is relatively limited compared to the English one. No major contributor to sound-patterns appears between Heine and Rilke. Nowhere in recent German poetry do we find such an amalgamation of the old notes with unexpectedly new and striking effects. The new inductions come from a wide background of experience. Their use is consciously applied; nevertheless, the weaving into the thought is done so masterfully that we are not aware of a striving for novelty. The extent of Rilke's contributions to rhyme-words is here surveyed upon a proportional selective basis.¹

The poet's Bohemian-German background and the scene of his earliest creations are reflected in the rhymes of his first poems.² The mingling of two tongues, then, is characteristic from the beginning. Sometimes both words are non-German;³ more commonly one is rhymed with a German word.⁴ Russian associations are in evidence in the poet's middle years.⁵ French words, as we would expect in a poet to whom this language was a second native tongue, outnumber Spanish and Italian borrowings. In a fairly complete list, some rather unusual combinations appear, despite the fact that many of these words have long been in common use in German.⁶ The French element became more frequent

¹All references are to the *Gesammelte Werke*, Leipzig, Insel-Verlag, 1930, I-III.

²*Larenopfer*, 1896, I, 11-102.

³Malvasinka—Ninka, I, 36; Zlichov—Smichov, I, 73; Slavané—zyane, I, 73; and Holka—Golka, I, 90.

⁴Hradschin—ihn, I, 14, 79; Hradschine—Träumermiene, I, 40; Tyl—zuviel, I, 60; páнку—Dank zu, I, 98; Hui—muj, I, 102; also Louis—muj, I, 60; Golka—Polka, I, 90.

⁵These occur in *Die Zaren, ein Gedichtenkreis*, 1899-1906: Murom—Strom, II, 97; Bojaren—Gefahren, II, 101; Zaren—Tartaren, II, 103; Ikone—wohne, II, 104; Gossudar—Haar, II, 105, 212, 281; Talar—war, II, 105; Kurgane—plane, II, 224; and Ljetnij—Ssad—hat, III, 191.

in the later poems. From his Spanish sojourn, Rilke culled for his music a few notes typically suggestive.⁷ Italy, his late love, contributed too.⁸

Rilke's use of proper names and place names is next in importance to his use of foreign words in the coloring and enlivening of his rhymes. The scope of these syllables is autobiographically suggestive in its wide associations. Among the proper names we find classical, biblical, racial, and ecclesiastical appellations predominating.⁹ Among the place names we find personal travel-reminiscences as well as Oriental, biblical, and scattered, geographical suggestions.¹⁰

⁷In order of occurrence are, Vol. I: Amoretten—Rosenketten, 12; roi-soleil—casus rei, 15; Lettern—Blättern, 34; Rivalen—Strahlen, I, 39; Pärchen—Märchen, 51; Bekasinnen—Rinnen, 55; Salon—entflohn, 62; Habit—zieht, 97; Gouvernante—brannte, 143; Posen—Rosen, 189; Aventüren—Küren, 226; Vol. II: Ronde—Blonde, 11; Draperien—erschien, 24, III, 226; Scharlatan—nahm, 264; Grimasse—Rasse, 272; Spaliere—Tiere, 274; Vol. III: Contreforts—Ohrs, 33; Konsolen—überholen, 36; Akteur—Zubehör, 36; Konturen—erfuhren, 48; Vitrine—Fortgeliehne, 56; Rondel—fehl, 61; Jabots—rück-sichtslos—Bibelots, 67; Clevecin—Train, 68; Estaminets—Gesetz, 86; Dekór—davor, 89-90; Fermen—Thermen, 189; pompös—Erlös, 195; Monseigneur—Verhör, 196; Tapis-vert—Ungefähr, 197; Avenün—Grün, 197; Venerie—die, 198; Terrassen—Massen, 199; Galerie—irgendwie, 205; Haubert—verzaubert, 217; Etüde—müde, 222; Medaillon—schon, 227; Volière—Imaginäre, 236; Allüren—spüren—führen, 239; Pendüle—Mühle, 244; Schafott—Gott, 349; Etui—sie, 435.

⁸Zitadelle—Stelle, III, 137; Picadors—Ohrs, III, 213; Toril—Spiel, III, 213.

⁹Postamente—abgetrennte, III, 196; Arsenal—fatal, III, 204; Dogat—tat, 206; Signorie—wie, 206; Kamee—ehe, 219.

¹⁰Steinapoll—hoffnungsvoll, I, 34; Pythia—sah, 66; Pallas—Clam Gallas, 66; Nerone—Mauerkrone, 203; Tritonen—wohnen, III, 121; Meroë—Zwängidee, 153; Dianen—Bahnen, 198; Najaden—baden—Balustraden, 199; Phryne—Grüne, 236; and Daphne—geschaffne, Magdalenen—jenen, II, 84; Luzifer—mehr, 210; Joachim—ihm, 217, 297; Levite—kniete, 232; Ruth—tut, 238; Josaphat—betrat, 276; Pharaonen—schonen—kronen, 309; Abisag—lag, III, 18; Josuas—Uebermass, 22; Elia—Maria, 158; Pharao—so, 177. Wenzel—Lichtgetänzel, I, 17; Loretos—Tintoretos, 32; Nepomucken—gucken—spucken, 49; Toni—Maroni—Tramwayponi, 48; Dalibor—verlor, 54; Dows—Karls hofs, 59; Colonna—Madonna, 84; Wallensteiner—gemeiner, 87; Ursulinen—mienen, 89; Andersens—Lichtgeglänz, 90; Helene—Schwäne, 90; Loredon—an, 392; Dolorosa—Certosa, II, 79; Florentiner—Diener, 234; Hieronymus—Guss, III, 66; Bologneser—Leser, 67; Dorotheen—zehn, 72; Erich—jährig, 72; Kartause—Pause, 163; Fragonard—war; and Theresen—lesen, 380.

¹⁰Sinai—sie, I, 62; Teyn—Schein, 68; Wien—ziehn, 87; Prag—Schlag, 87; Valladolid—übersieht, 97; Siziliane—Altane, 289; Lucca—Bote, 381; Bethlehem—bequem, II, 74; Türkis—verliess, 76; Pietrabianca—La Stanca,

Another source of the poet's rhymed vocabulary was, as we might expect, his Roman Catholic background, the inspirational source of which was ever present in his mind. It is not surprising, therefore, to find him deriving rhymes from both the materialistic and ritualistic imagery of his church.¹¹ Less original is the category of things botanical, although we find some unusual combinations here, too.¹² Less conspicuous is the poet's choice of melody from some of the decorative features of architecture.¹³ From the language of precious and semi-precious stones and the terminologies dealing with jewelry new rhymes are derived.¹⁴ Finally, we have a large choice of rhymes from many sources used in skillful variations. Only the more unusual of these occurrences need be mentioned here.¹⁵

No small part of Rilke's greatness as a lyricist depends upon the keen selectivity of his ear to choose apt and suitable rhymes. We are aware only rarely of the submersion of a thought for the sake of a rhyme. That factor alone is a sufficient excuse for the extensiveness of his rhythmic range.

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78; Soutanen—Tizianen, 176; Jerusalem—Lehm, 208, 316; Sobór—Kaiser-Tor, 215; Rom—Dom, 239; Taschkent—niederbrennt, 258; Islam—kam, 259; Mytilene—jene, III, 12; Jericho—so, 22; Flandern—andern, 72; Burgund—Mund, 85; Newa-Quais—gemäss, 191; San Giorgio Maggiore—Ohre, 203; Apennins—Kinns, 358; Schiras—Glas, 366.

¹¹Dom—Idiom, I, 15; Heilmirakels—Tabernakels, 17, 32; Amen—Rahmen, 21; Litanein—hinein, 67; Totenrequiem—Lehm, 96; Monstranzen—Ganzen—Lanzen, 270; Altares—war es, 383; Sarkophage—Tage, 394, II, 145, III, 50, 143, 322; Benedein—allein, II, 13; Konfirmanden—überstranden, 33; Kyrie—Reh, 77; Sakrosankt—krankt, 102; Monastir—Gewirr, 239; Klosterhofe—Strophe, 252; Kathedrale—Male, III, 32, 161, 162; Kathedralen—Zahlen, 40; Patenier—hier, 83; Konfirmation—Thron, 409.

¹²Chrysanthemen—bequemen, I, 31, 140; Orchideen—gehn, 57; Rosenstocks—Phlox, 61; Lilie—Vigilie, 75; Jasmin—ihn, 111, III, 200; Zyklopen—kamen, 151, II, 269; Pinien—Linien, I, 211; Reseden—Reden, 319; Syringe—Dinge, II, 276; Terebinthen—hinten, III, 139; Koriander—Wander, 234; Heliotrop—Lob, 237, 416; Sternanis—verschliess, 238; Narziss—bis, 343; and Anemone—Polyphone.

¹³Bauschablone—Balkone, I, 19; Säulenarabesken—Fresken, 32; Smalten—halten, II, 20, III, 205; Mosaik—stieg, II, 184; Minaret—geht, 269; Steingirlanden—vorhanden, III, 239.

¹⁴Blutkorallen—prallen, I, 124, 259, III, 229; Diadem—wem, I, 292;

Türkisen—Devisen, II, 108; Chryselephantine—Baldachine, III, 92; Malachit—durchschritt, 140; Turmalin—ihn, 141; Rubin—schien—Dynastien, 152; vielkarätig—wundertätig, 151; Agraße—Affe, 183; Jade—Parade, 193; Opale—Kanale, 203; Kamee—ehe, 219; Kristalles—alles, 223, 289; Skarabä—Nähe, 254; Aquamarin—Rubin, 440.

¹⁸Tam-Tam—Wagendamm, I, 41; Silberrhomben—Blütenhekatomben, 46; Skolar—Jahr—dar, 52; aurea mediocritas—vergass, 65; Pater—Frater, 83; Reflexe—Klebsse, 147; Pinguinen—sinnen, 246; Taverne—Sterne, 250; Rabatten—überschatten, 330; Marmorhermen—erwärmen, 345; Rex—unterwegs—legs, II, 74; Diät—verschmäh, 125; Bacchanale—Wundenmale, 213; Embryos—Schloss, 251; Hospitäler—Quäler, 273; Leprose—Mittellose, 283; Attribut—gut, III, 35; Daguerreotyp—trüb, 69; Epitaph—Schlaf, 93; Apotheose—Fensterrose, 161; Marionetten—Waldskeletten, 204; Kothurne—Samenurne, 235; Tumult—Gedult, 288; Mäander—aufeinander, 336; and Demiurg—Burg, 372.

AN EXPERIMENT IN FUSION

MUCH TO OUR PLEASURE, it was possible last semester at University High School to arrange a "fusion" class between B10 Social Studies and third semester French. The particular felicity of this combination lay in the fact that one of the chief units of the B10 Social Studies work was a study of France. We expected to have, therefore, an immensely expanded opportunity to develop that "cultural background" which is of such value in language study; and at the same time to achieve such understandings and appreciations of French civilization as might be made possible through the pupils' knowledge of French.

Thirty-five pupils were scheduled for a B10 Social Studies class and a third semester French class in successive periods. We decided, at the start, that our general idea would be to (1) use the material of the Social Studies class freely as subject matter for language practice, and conversely, (2) to use the language as much as possible as a means of teaching the Social Studies material.

At the very beginning, the Social Studies class was to have a review of world geography, with emphasis on Europe. To carry this into the French class, we gave a simple geographical vocabulary (words for continent, country, river, mountains, and the names of the chief of these), and used this vocabulary as the basis of our customary beginning review of reading, grammar, and pronunciation. Questions were asked and answered, sentences written, and statements made in French about geography.¹ This procedure served two purposes: it helped the cause of Social Studies by reinforcing the geographical knowledge through repetition and the approach from different angles; and it helped the French by putting the language to purposeful use. Needless to

¹Pointing to the large wall map, the teacher would say:

Voici les Alpes. Les Alpes sont des *montagnes*.

Voici la Méditerranée. La Méditerranée est une *mer*.

Voici le Moscou. Le Moscou est une *ville russe*.

Voici le Danube. Le Danube est un *fleuve*.

Il y a cinq continents: l'Australie, l'Asie, l'Amérique du Nord, l'Amérique du Sud, l'Europe.

All vocabulary accumulated in this way was eventually written on the board and copied by the pupils, so that they could refer to the words again.

say, every part of the geography review was not carried into the French class. For example, the discussion of economic geography and of the effect of the geographical factors on the general development and culture of European countries was too difficult and complicated to be discussed in French by pupils at this level. There were likewise many elements in the French review which could not be accommodated to the geographical material. Question forms, certain verb tenses, the use of *se trouver*, and subject and object pronouns could be incorporated into the geography lesson.² The review of verb forms as such, however, and of much basic vocabulary had to be worked with separately. Such elements in both the French and Social Studies class were handled as they would have been in non-fusion classes. The idea was simply to make relationships between the two wherever we could.

The second unit of work in Social Studies was the review of the early periods of European civilization. We studied a little about Rome, (1) its time, in relation to other history and to us, (2) its amazing growth from a village to an empire, (3) its contributions to our own lives. Finally, we considered the movements of the barbarian tribes as movements of our own ancestors in Europe.

At this point, the transition from the Social Studies class to French was very natural. The class was shown photographs of Roman remains in France, was given a simple vocabulary to cover the chief contents of these pictures (vocabulary such as (*les arènes, les thermes, les aquéducs*))³ and had simple dictations

²For example, questions of the following types were used:

Qu'est-ce qu'on voit ici? (des montagnes) Les voyez-vous, Marie?

Comment s'appellent-elles?

Montrez-nous un fleuve célèbre. Le trouvez-vous, Alice?

La Seine, où se trouve-t-elle?

Qu'est-ce que c'est que la Méditerranée? (La Méditerranée est une mer.)

Dans quel pays se trouvent les Alpes?

Voici le Moscou. Le voyez-vous?

³The photographs were the handsome ones found in the large book, *France*, published by the French Tourist Bureau. These photographs were pasted against backgrounds of softly colored heavy paper. Pictures of the Pont du Gard, the ruins of the Arena at Nîmes, of some baths, and of a Roman triumphal arch in Gaul were included. Holding up one of the pictures, the teacher used statements and questions of the following sort, being careful to (1) help pupils answer in French, (2) see that all the French was understood by all the class, (3) write on the board each term, such as *les ruines romaines, l'aqueduc, l'arc triomphal*,

in French on the subject of the Gallo-Roman period in France.⁴

Next we considered the history and civilization of France in particular, and here the fusion plan worked at its best. All sorts of new angles, as well as reviews could be introduced into the French work to supplement the Social Studies work, and at the same time to give substance to the language practice. While the Social Studies class studied the early history of France (reading from the English text book, discussing the significance of Charlemagne's revival of learning, of his alliance with the Church, and of the divisions of his empire), the French class emphasized the formation of the French language from Celtic, Gallic, and Latin elements, and reflected the historical study in its *dictées* and grammar exercises. An example of how a verb tense was studied through meaningful historical material, at this point, is the following exercise, in which the pupils were asked to change the underlined verbs to the past indefinite tense:

Après le quatrième siècle les Francs *commencent* leurs invasions en Gaule. Le chef des Francs, Mérovée, *donne* son nom à une dynastie, mais c'est Clovis, le premier roi chrétien, qui *fonde* en vérité cette dynastie. On *couronne* Charlemagne empereur en l'an 800, et ainsi *finit* la période ancienne.

Another exercise used at this time was the following question from a quiz on the past tenses (to show the distinction in use between them). Pupils were to fill in the required word in the most suitable past tense:

Charlemagne (was) empereur de l'Empire romain.

Il (had) chez lui une école dirigée par des hommes célèbres.

as it is first introduced:

"Aujourd'hui nous allons voir des ruines romaines. Pourquoi trouvons-nous des ruines romaines en France?"

"Quand les Romains étaient-ils en France?"

"Ici vous voyez le Pont du Gard. C'est un aquéduc romain. Comprenez-vous? Qu'est-ce que c'est que ceci? Qu'est-ce que c'est qu'un aquéduc? Comment dit-on 'aquéduc' en anglais?"

"Voici un arc romain. C'est un arc triomphal. Où avez-vous vu d'autres arcs triomphaux?"

•For example:

Les premiers habitants de la Gaule étaient les Celtes. Les Celtes avaient des rois qui étaient aussi des chefs religieux. Leur religion était la religion druidique. La Gaule a été conquise par Jules-César en 55 avant J.-C. Après cette conquête, la Gaule a eu un gouvernement romain, et les Gaulois ont commencé à parler latin.

To develop a conception of the growth of the French language, a reading of an English article on this subject in the French book was followed by a class discussion. The teacher pointed out the Celtic, Germanic, and Latin origins of the language.⁵ As a supplement to this lesson on language, the teacher traced the path of Latin, through Norman-French, to English, and showed how English thus has a double vocabulary: ex. calf—veal (*veau*), pig—pork (*porc*).

In connection with the next phase of French history (the coming of the Norsemen, the establishment of Normandy, and the Norman conquest of England), a French lesson was built on a picture of the Bayeux tapestry. First, the following selection was given as a *dictée*, corrected immediately afterwards by the students themselves:

Les Angles et les Saxons ont conquis l'Angleterre au cinquième siècle. Les rois saxons étaient les amis des ducs normands, et il y avait des mariages entre les deux familles.

En 1066 quand Edouard, roi d'Angleterre, est mort, son beau frère Harold et son cousin Guillaume de Normandie ont réclamé la couronne. Guillaume est allé en Angleterre avec une grande armée, et après la bataille d'Hastings, il s'est trouvé maître de tout le royaume anglo-saxon. Sa femme a fait une tapisserie pour raconter l'histoire de la conquête. Cette tapisserie s'appelle celle de Bayeux.

After this, the picture of the tapestry was shown and discussed in English.

From the foregoing examples of our French work, the general plan of the fusion scheme can be seen. Social Studies material was supplemented and reinforced by dictations, oral questions and answers, photographs, and even grammar exercises and tests in the French class. In the study of the Middle Ages, Social Studies stressed, on the one hand, the growth of certain institutions which survive in our day (the Church, land grants, universities, cathedrals and castles). In French class we summarized,

⁵"Although most of the Celtic words in modern French are very uncommon, two—*petit* and *chemin*—are certainly familiar to us. Most of the words of Germanic origin are military words, such as *la guerre*. The largest percentage of French words comes directly from Latin. Some examples of Latin words and their French descendants are: *hospitalem*—hotel, *lactem*—lait, *dicere*—dire, *amare*—aimer, *venire*—venir.

through concise French statements, those general ideas which had been developed in the Social Studies class.

The Renaissance period, of course, offered a perfect opportunity for our correlation, since it represented the beginning of a conscious development of French nationalism and language.

To begin with, as usual, we showed pictures which illustrated the period being studied. For the Renaissance, we had a fine set of large photographs showing portraits, costumes, and chateaux of the Renaissance period. These were exhibited in the Social Studies class and discussed, as we would discuss them if we were tourists actually seeing the sights in France. Thus the pupils were introduced to the life and events of the period.

Then, in the French class, an introduction to the literature of the French Renaissance was made through a reading of DuBellay's "*Heureux qui, comme Ulysse, a fait un beau voyage*" (Les Regrets XXXI). Mimeographed copies of the poem were distributed to the pupils, who read it first for pronunciation and rhythm, imitating the teacher after each line. To aid in this reading, the copies were marked for rhythmic accents and inflection. Then the teacher translated the poem, and asked certain questions:

What spirit does the poem show? (Patriotism)

When did the patriotic feeling first become important in France? (With Jeanne d'Arc)

What does language have to do with patriotic feeling? (This leads to story of the *Pléiade*)

What language was thought to be the only dignified language for literature in the Middle Ages?

If you were to enrich a language, if you were to create more words, how would you do it? (This brings much response)

Then the teacher had the pupils summarize what had been brought out about the *Pléiade* and its aims.

To lead up to the study of Louis XIV, the Social Studies class briefly reviewed (by individual diagrams) the steps in the accumulation of the king's power in France; then the reign of Louis XIV was studied in its several phases as a period of high development in French civilization. To supplement this work, we took time in the French class to read the excellent, but easy, French articles in our own second year text on seventeenth

century writers. These were read quickly "for comprehension" by the pupils, and then the teacher asked "comprehension questions" in French, or called for summaries of the material in English. (There is a complete series of these historical articles in our text book, and in the course of the semester, we read them all.)

The chief individual project of the first ten weeks in Social Studies was a notebook. This was to represent the individual interest of each pupil, and could be on any phase whatever of French life, history, or contributions to civilization. No B10 pupil would be expected to write a great deal of original French, but we suggested that the books contain some illustrations (they usually do) with some reasonably brief captions or explanations in French to accompany them. We tried to persuade the pupils of the worth of the project on the basis that the result of their work—the notebooks—would be valuable and unique; that, in making them, they would not only "learn French," but would have to do some real thinking to sum up in a few words what they found to be important about their topic. We offered to correct any of the French articles that were handed in prior to the completion of the notebooks, so that the articles as recopied into the note books could be in correct French.

The results of this assignment were interesting. Some pupils, of course, worked out the idea beautifully as it was intended; others elected, however, to do their notebooks in English; and still others, missing the point entirely, engaged upon the distressing and colossal effort of translating references out of the *Encyclopedia Britannica*, or whatever work they consulted. We had some laughs from the latter group and a few headaches!

Later in the term, when the pupils were asked to write their candid opinion of the fusion course, one pupil said, "The idea of writing our Social Studies notebooks in French is entirely too hard for students who have had just one year of French"; but another said, "I also found that by making notebooks in French about the history I increased my vocabulary and I also found out more about the grammar." The first pupil here missed the point; the second got part of it. What she did not realize consciously, but what was surely a benefit to those who did the assignment well, was that the condensing of the material into brief French articles was a valuable mental exercise not provided by the usual copying of English references onto notebook paper.

When the class left the study of France for that of Russia and Germany, the direct connection between the work of the two classes was diminished. The pupils were shown, however, that Russian and German civilizations at certain periods were strongly influenced by that of France; and the course of the histories of these two countries was contrasted with the course of French history. This contrast provided a continuation, to some extent, of the fusion work. In the French class the study of French civilization was continued in the fields of art, music, science, and literature; and the class also went on with conventional grammar work as well as the reading of *Sans Famille*.

To us, one of the most valuable and interesting chapters in this experiment was that written by the pupils, in their statements about the course. It is largely on the basis of these statements that we make our notes for improving a future class of the same kind; and, also, that we see to what extent the aims of the fusion principle seem to have been accomplished with this group. These statements were not written at our request, but at that of a substitute teacher who taught both classes for about three weeks. Thus we feel that they are not affected by any desire to impress us, but do really reflect the actual opinion of the pupils.

The unfavorable comments are varied. There is no one common objection. The following, for example, was written before we had left the study of France, and its author evidently felt doomed to a whole semester of French history. "I don't think," she writes, "that there is enough material in that study ('French history, geography, and the study of the people') for a class of twenty weeks." But another pupil writes, "What I don't agree with is the policy of studying two, even three countries in one semester . . . Sometimes it takes years to understand a people." These divergencies in maturity of concepts show how much individual help is always needed.

A third complaint runs, wistfully,

. . . in a fusion class I feel I just don't want to work because I do fairly well in Social Studies, but in French I'm not too good. Having the two together brings my grade down in both.

Here, again, she had failed to get our assurance that grading would be fair and independent, that individual talents would be appreciated. In fact, a number of pupils received different

grades in the two courses, and no effort was made to combine them.

Another objector made us feel both glad and sorry.

. . . in our Social Studies we learn that Napoleon was a wonderful person. Then in our French class we translate a French book; from this book we learn that Napoleon was a terrible person . . .

The books referred to were, in both cases, the basic texts of the two courses. Splendid that this pupil realizes that there are various ways of thinking about a Napoleon; but food for thought for the teacher not to take too much for granted. It was necessary to make clear the value of such "conflicts."

Another pupil writes that fusion ". . . for some people . . . confuses and mixes up the subjects and lessons." Here, apparently, is a child who feels more comfortable when classes and subjects are scrupulously isolated, and he knows just what he's expected to do "for" what "teacher." For such an individual, fusion work would seem to be extremely necessary, since he probably would not ever figure out interrelationships between his subjects for himself; but with him, the work should be individualized and slowed down, so that he would be sure to see exactly what he was doing.

We save the last two unfavorable comments as being, each in its own way, a gem:

Personally, I don't like this fusion course at all; because there is so much work involved.

. . . the teachers know one subject better than others and when we study other subjects the teachers aren't definite enough about their information and they don't seem to be interested enough.

This last one toughens our resolve to find more time for preparation—in *all* our classes! and it adds inspiration to the possibility of attending summer school next vacation.

The above unfavorable comments are representative of all the objections made to "fusion" by any of the pupils. One or two of them are repeated by one other student. It seems clear that they indicate a need to have "put over" the idea of the fusion class, so that not only the bright pupils but also the mediocre ones would feel that the hard work was worth doing. There was probably a large percentage of the class who did not see the point. To them, the course was either confused or too hard, or both.

Hence, in teaching a fusion class it is evidently necessary to do the obvious: to be sure of putting the students at ease, and making them realize the value of what they are doing.

Positive judgment leads us to believe that even those pupils who did not know what they were getting have unawares acquired knowledge and understandings of a slightly different sort from the usual. They have carried away from this course an unusual appreciation of, and familiarity with, the French language, and a sense of the realities of French history and of the central importance of French civilization in Europe. Many of the pupils did excellent work, and were happy doing it. These pupils wrote favorably of the fusion class, and gave reasons.

I think that it is good because we learn to use the language we are studying in everyday things. We learn to read, write, and understand the language so much better.

If you expect to get the real meaning down deep you have to have the language too.

(Vague, but it gropes toward a very fundamental idea.)

It connects a foreign language with something which at first is more understandable to us.

A fusion class gives a wonderful opportunity to teach the student better conversational French.

One student stated clearly and completely the mutual advantage to both her studies in the fusion scheme:

I like fusion classes because I think that if a pupil is studying a foreign language, the study of that country in his other fusion class greatly helps him to understand the people and the country whose language he is learning. It also cultivates his interest in the country.

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Training Teacher

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(Miss Kalpakian is now teaching in the Fontana Junior High School at Fontana, California)

BARTEN HOLYDAY'S "TECHNOGAMIA"

A CRITICAL EDITION* by

SISTER M. JEAN CARMEL CAVANAUGH

THIS IS AN ELABORATE critical edition of an Oxford university play which was twice acted (1617, 1621) and twice printed (1618, 1630). The play itself has never been popular. It was originally acted to "no great applause," and it proved so dull in its second performance that even King James I, the arch-pedant, would have left the theatre if his courtiers, out of politeness to the student actors, had not restrained him. Though the editor recognizes the unpromising nature of her material, which proved "too grave for the king, and too scholastic for the auditory," she is not dismayed by it. She is to be commended for her resolution because her work was nevertheless worth the doing.

We have as yet no complete account of the university drama during the English Renaissance. T. H. Vail Motter's *The School Drama in England* does not touch the universities. The late G. C. Moore Smith's authoritative studies, notably *College Plays Performed in the University of Cambridge*, are factual but not interpretive. The most comprehensive treatment yet written is F. S. Boas's *University Drama in the Tudor Age*, but, as the title implies, this takes no account of the Stuart period. Thus the field remains open for a full study, if only of the Stuart era; but whoever sets himself this task will certainly welcome competent critical editions of the plays themselves.

This edition of *Technogamia* is marked by extraordinary fullness of detail. The Introduction contains 87 pages of general background material, much of it new and helpful. The editor has been to some pains to create a detailed sketch of the author's life (c. 1593-1661) in his career as student, translator, scholar, and clergyman; and this life was not without its interest because of Holyday's acquaintance with notable figures like Ben Jonson and the powerful Spanish Ambassador, Conde de Gondomar. We are also given full accounts of such matters as the relation between the play and the academic milieu, some of this being

*Washington, D. C.: The Catholic University of America Press, 1942. pp lxxvii + 253.

based on MS materials which are here printed. Detailed treatment is accorded the literary affiliations of this play, ranging from Martianus Capella's *De nuptiis Philologiae et Mercurii* (5th century, A. D.), through Henri d'Andeli's *La bataille des sept arts* and Jehan Teinturier d'Arras' *Les mariages des sept arts*, to such popular academic comedies as the *Parnassus* trilogy and Ruggle's *Ignoramus*. In this section the editor omits any mention of the Oxford play *Bellum Grammaticale*, which is a salient part of the *genre* which she is discussing. One of the most helpful sections of the Introduction treats the plan of the play: Holyday's toilsome allegory on the marriages of the arts undergoes a much needed clarification at the editor's hands.

The text chosen for reproduction is a copy of the first quarto (1618) with what are apparently the author's MS corrections, and there is a list of textual variants from the second quarto (1630). Like most facsimiles, this reproduction is a strain on the eyes; but, even so, it has more to recommend it than a reprint. The Explanatory Notes, which run to 142 pages are obviously the result of much work. All words or phrases which might trouble one who had never glanced at a 17th-century play are treated exhaustively, and the editor brings to her annotations wide reading in the period. In fact, she will doubtless be attacked for over-loading her Explanatory Notes, but the fault is a good one, particularly since the play itself is crammed with recondite lore. If the ideal of a critical edition be to solve all the problems which might reasonably be expected to rise about a work, then the present editor has ably accomplished her task.

Unfortunately, however, the value of this work is marred by a surprising number of gross faults. Misprints are all too common. The poet Spenser becomes Sepncer (p. 163); Harold is printed Rarold (p. 177); the wrong type-font is used (bottom of p. 209); citation of lines is tangled, 11.617-18 being referred to when the editor means 11.517-18 (top of p. 144); and in one place two lines of type have been reversed (p. 149). More unfortunate still, the line numbers of the facsimile seem to vary from those on the copy which the editor was using, with the result that on p. lxxii, for instance, every one of the editor's references to lines in the facsimile is wrong. Even worse, "ghost" entries abound: on pp. 147 and 150, to take only two examples, the reader is sent to lines which do not exist in the Act and Scene indicated. In much the same vein (pp. 121 and 201) the editor refers to Jonson's *Every Man in His Humour* when she means

quite another play, *Every Man Out of His Humour*. In short, proofreading has been carelessly done, if it was done at all.

The make-up of the volume adds to the confusion. Whoever plans to use this book for scholarly reference will save time in the long run if he will do what the printer should have done, namely to insert (1) Act and Scene divisions above *each* page of the text and (2) Act, Scene, and Line divisions above *each* page of the Explanatory Notes. As the volume stands, the editor's passion for cross-references and the printer's omission of these guides lead to much wasted time on the reader's part.

Much of the scholarly apparatus is excessive. The bibliography is badly padded, yet omits a number of the works cited in the notes. For example, what text of Shakespeare is the editor using? Whatever it is, it does not have the generally received Globe line numbering. Again, in the Introduction the editor multiplies notes needlessly. On p. xx, note 42 (in the middle of the sentence) and note 43 (at the end of the sentence) both send the reader to note 44 (at the end of the next sentence). Similarly, the editor inserts in three notes within a few pages (pp. xli, lv, and lxx) the obvious fact that the Elizabethan-Jacobean playwrights shared a strong anti-Puritan bias, or she tells us superfluously (p. lxxi) that two prominent booksellers have listed copies of this play in their catalogues.

Finally, the editor's notes sometimes seem more learned than they are. I have already mentioned her confusion of two of Jonson's plays. Elsewhere (p. 210) she draws a distinction between a perspicil and a telescope, though Galileo in *Sidereus Nuncius* constantly terms his telescope a *perspicillus*; she confuses natural and judicial astrology (p. lxii), though the author whom she is citing makes a sharp distinction between them; she says that Tomkis's *Albumazar* pleased the King (pp. xxxii and lxii), though the best contemporary evidence suggests that King and Court were bored by it; and she says that the chief character of the same play is "an all-powerful wizard" (p. lxii), though, as a matter of fact, he is a mere charlatan who is ultimately the dupe of others. Such misstatements, trivial though they may be singly, have a cumulative effect. Since much in this work is the result of earnest effort, it is a pity that the book did not undergo a careful revision before being sent to the press.

HUGH G. DICK

University of California at Los Angeles

WELCOME TO THE PORTUGUESE SECTION

The Modern Language Association of Southern California takes both pride and pleasure in welcoming its newest component group, the Portuguese Section, whose program was such a brilliant highlight of the October meeting of the Association.

As an expression of the increasing interest in Portuguese and with the purpose of seeking to remedy the neglect in the American curriculum of the language of more than half the population of South America and of the largest country of the hemisphere, a group of teachers and students of Portuguese met and organized in Pasadena early in September. The following officers were elected:

Dr. Gaston Benedict, U.S.C., President

Miss Minnie Porter, Wilson H.S., L.A., Vice-President

Miss Mary Louise Fuge, Jordan H.S., L.A., Secretary

Mrs. Iva Blalock, Bancroft Jr. H.S., L.A., Treasurer

Dr. Marion A. Zeitlin, U.C.L.A., Member-at-Large

In addition to drawing up a petition to be recognized as the Portuguese Section of the M.L.A.S.C. (which petition was favorably acted upon by the Executive Committee later in September), the group planned to hold a series of meetings in the course of the year of a literary, artistic and social nature, to contribute toward a more widespread acquaintance with and appreciation of the civilizations of Portugal and Brazil.

The meeting of the Portuguese Section in October was a most auspicious beginning for this program. Despite the early hour of nine o'clock, the capacity of the spacious Library of Marlborough School was taxed to the utmost. Senhora Ilda Stichini's brilliant recital "O Português na Europa e nas Américas," with explanatory commentary by Dr. Benedict, won the unqualified admiration of those present, and, judging by comments heard afterwards, itself proved a great stimulus to interest in her native tongue. Senhora Ilda de Brito Mouzinho Stichini, one of the foremost dramatic artists of Portugal, is in this country representing the Instituto para Alta Cultura of Lisbon. Her program not only illustrated classic Portuguese and gave examples of both

Portuguese and Brazilian regionalism, but also provided scope for her own varied gifts.

In conclusion, I repeat that the Association is both proud and glad to welcome this newest section in its midst. We thank Dr. Benedict for bringing us such a distinguished artist, and we congratulate him and his committee on their well-laid plans.

ARTHUR S. WILEY

Pasadena Junior College

REVIEWS

P. Hagboldt and F. W. Kaufmann, *Deutsch für Anfänger*, Revised Edition. Boston, D. C. Heath and Company (The Heath-Chicago German Series) 1942. VII + 272 pp. List price \$1.60.

When Hagboldt and Kaufmann published their grammar *Deutsch für Anfänger* together with their *Lesebuch* in 1930, their work was praised by many reviewers because it represented the newest tendencies in American modern language teaching. All those teachers who are still using *Deutsch für Anfänger* will welcome the revised edition.

The book contains an introductory chapter explaining German sounds, thirty lessons, a synopsis of grammar, and a vocabulary. The order of grammatical items has been changed a little, so that the classes of nouns now precede the pronouns. But the rearrangement is not radical. On the other hand, the student will find it convenient that the word lists follow the stories immediately, and that the translation exercises are incorporated in the *Übungen* instead of in an appendix.

The exercise material has been increased considerably and makes work books almost superfluous. However, this has been achieved at the expense of the pronunciation exercises and the grammar which in the earlier edition was limited already to the barest minimum. The two best features of the first edition have been retained: the drill material consists of connected meaningful sentences, and the material of the book can be taught adequately in one semester.

The makeup of the book is pleasing. The rather dramatic drawings are for the larger part the same as in the first edition. Some new ones have been added. To a high school student they should prove stimulating, but for a college population some photographs might have been more valuable.

ROLF N. LIFFMANN

University of California at Los Angeles

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Aspects de la Guerre Moderne, by Eugene Jay Sheffer. Farrar & Rinehart, Inc.

In choosing a reader for language courses one must generally resort to fiction chosen from time-proven masterpieces whose literary worth is unquestionable but in which the vocabulary is neither colloquial nor strictly modern.

Mr. Sheffer in his new text, *Aspects de la Guerre Moderne*, published by Farrar & Rinehart, has succeeded in presenting for the use of the student of Intermediate French a reader in which the material is as current and the vocabulary as new as the headlines in today's newspaper. He has done this by using newspaper and magazine articles of a dramatic and even fictional nature instead of digging into the past for material which represents a dead past.

There are three purposes which he wishes his text to serve: first, to help the student in understanding the nature and significance of recent events in which we too are now involved; second, to enable the student to acquire a semi-technical vocabulary of words in common use in English; and last, to quicken the student's interest in the study of French by presenting material of a dramatic nature.

Most of the selections in this text were chosen from French publications, as for instance *Candide*, *Paris-Soir*, and *L'Illustration*. In certain cases, however, where there was no available material on important aspects of the war, Mr. Sheffer chose articles from American publications and translated them into French. Such is the first selection, *La Vie Sur Un Cuirassé Moderne*. From the wealth of material at his disposal he chose only that which told a story while presenting at the same time the desired vocabulary. He has omitted all material of a propagandistic or recriminatory nature. The selections have been carefully edited. Explanatory foot-notes are abundant and the numerous labeled illustrations are very helpful where technical words are concerned. There are pictures of battle grounds, battle ships, aeroplane carriers, submarines, etc.

I should judge that Mr. Sheffer has very admirably and ingeniously succeeded in fulfilling the purposes as outlined in the preface of his new text, *Aspects de la Guerre Moderne*, and that this text should meet the need of those teachers who are searching material in which the vocabulary is up-to-the-minute.

ROBERT M. BURGESS

University of California at Los Angeles

* * *

Reading French, by J. C. Lyons & W. L. Wiley. Henry Holt & Company.

The value of this text might easily be overlooked unless it is rather carefully examined. Designed for elementary courses, it escapes the pitfall of being elementary in substance. The vocabulary is more elaborate than is customary in elementary readers and the constructions are more complicated. However, frequent foot-notes and parenthetical additions serve to facilitate the reading and the student is spared being bored by childish stories which are usually resorted to where simplicity of vocabulary and construction are desired.

This text is divided into two parts. Part One, the less interesting of the two, sticks for the most part to historical personages for subject matter and is very simple. The first occurrence of every word or idiom not in the most elementary vocabulary range is defined on the page where it occurs. The selections in Part Two increase in difficulty and present, with one exception, contemporary material. They are from the works of Paul Morand, Blaise Cendrars, Octave Feuillet, Saint-Exupéry, Pierre Mille and Paul Bourget, and as one would expect, they furnish very interesting matter and at the same time give some indication of the style of these well-known modern French authors.

There are some excellent exercises in the back of the text which consist of questions, translations and drill work.

It is interesting to find a text in which works of contemporary authors are found instead of those of authors of fifty or a hundred years ago.

ROBERT M. BURGESS

University of California at Los Angeles

* * *

Contemporary Spanish Americans. Selections from the works of seventeen modern writers, edited with critiques, notes and vocabulary, by Henry Alfred

Holmes. *The College of the City of New York*. New York. F. S. Crofts & Co. 1942. Price, \$1.75.

The author writes from a personal acquaintance and an extended interview with each of the seventeen writers (sixteen men and one woman) whom he here presents. Only four of the seventeen had been treated in *An Outline History of Spanish American Literature* (F. S. Crofts and Co., 1941), so that his book is a valuable addition to the growing mass of material on Spanish American writers.

Argentina, the Dominican Republic, Colombia, Honduras and Chile are each represented by one writer; Uruguay, Peru, and Venezuela each by two writers; Mexico and Cuba each by three. The method followed throughout by Dr. Holmes is first to give a complete list of the writer's works, then to offer a lengthy and thorough Critique containing an account of his life, foreign travels, spiritual affiliations, and an estimate of his work and its significance, and finally to present one or more typical, well-chosen selections from the writer's works.

The Notes, both on the Critique and the Selections, are exceptionally full, and carried out with great care; the vocabulary suffices for those who are likely to be attracted to this volume.

It is through books like these that teachers of Spanish may hope ultimately to attain to a more intimate acquaintance with their Spanish American contemporaries.

P. J. KAPTEYN

James A. Garfield Sr. High School, Los Angeles

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Aquí Se Habla Español. Authors: Margarita López and Esther Brown. \$1.20. D. C. Heath & Company.

This book is designed to teach the use of the basic vocabulary and idioms connected with house and home, marketing and shopping, sickness, farming and gardening, radio, travel, automobile and airplane. The illustrations are suggestive and intriguing. The treatment of the topics is natural and easily lends itself to the direct method. The vocabulary, with the exception of technical words and Americanisms, is based on Buchanan's *A Graded Word Book*, and is composed of about nine hundred words.

The reading lessons can easily be used for dramatization and the review lessons are thorough and frequent. Where Spanish-American words have been used, the more usual Spanish word follows in parenthesis. The book is suitable for students who have had one year of high school Spanish; in a basic text and more advanced grammatical points would have to be explained as needed.

MARIA SESMA DAVIS

North Hollywood Sr. High School

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Conversemos! Authors: Edin Brenes and D. H. Patterson. \$1.40. F. S. Crofts & Co. August 26, 1942.

This book follows a university student and his friend through a day's experiences beginning with getting up in the morning and ending with the friend's

departure next day. There are fifteen lessons. Each begins with a passage describing the setting of the scene, followed by its vocabulary and accompanied by a full page line drawing suggesting the environment. Then follows a conversation suited to the scene and its vocabulary. At the end of the book are review conversations using the material found in each lesson. In all, about thirteen hundred words are used based on Keniston's Standard List.

It is suitable for use with students who have had two years of high school Spanish and who know their verb forms, including the subjunctive, thoroughly.

LESLIE E. LYNN

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